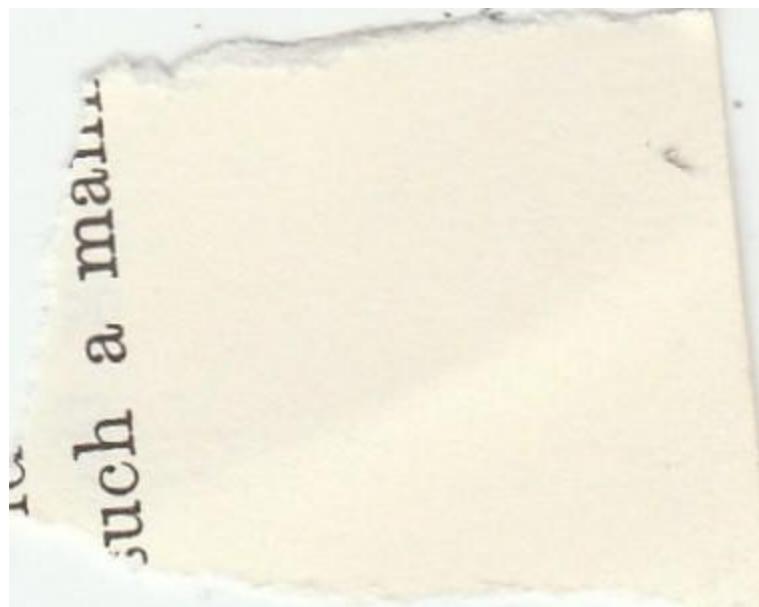


Six Months Aint No Sentence
2016
Jim Leftwich

Book 169

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06.01.2016



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fertilityhippopotamuscrocodiles

sunboat alligators wind

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the knife

hippopotamus
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by light

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the
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snout

aardvark, pieces
antelope, cut
ass, Osiris
camel, child
fennec, witch
giraffe, nut
greyhound, nail
jackal, bend
jerboa, valley
long-snouted mouse, curved
okapi, pointed
oryx, found
pig, shrine

nocturnal ears
around
fox blend

underbelly
furry desert

solitary burrows
hunting
winter surface

summer obstructed
entrance near
shelter
or cryptic rat

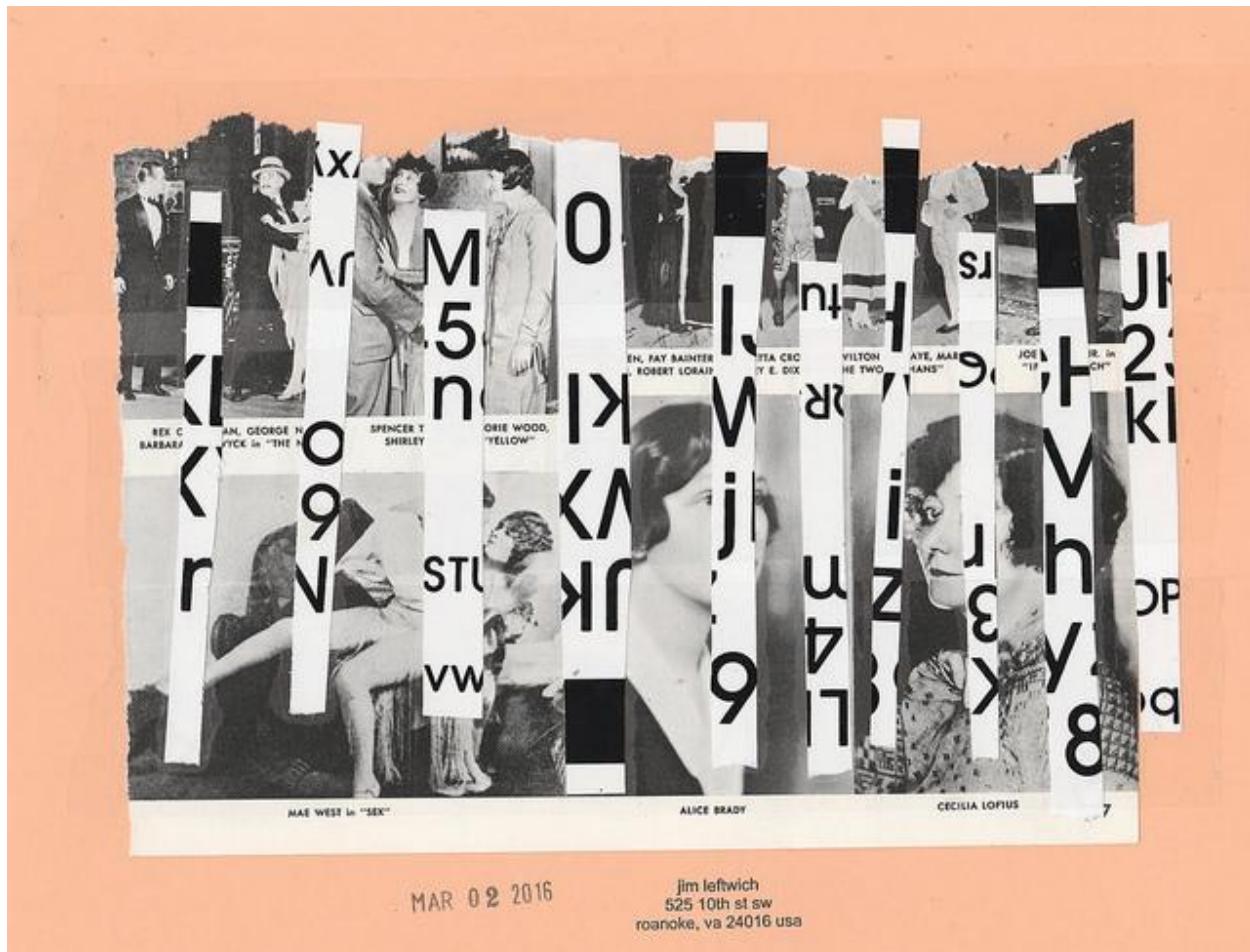
cluster
of
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hopping

long gait sinuses
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horn
in feet
eye
leg coat

scimitar herd patch
within
fish monument
captive decurved





John Crouse & Jim Leftwich
ACT EIGHT THOUSAND FOUR HUNDRED TWENTY FOUR

their own movement: "roils being a"
a carriage of: "by easily glove"
between a metropolis: "wheels letter bread"
read the exhortation: "between an heir"
later on president: "sown carriage at"
wheels are distributed: "the once bare"
of pictorial sources: "pictorial also the"
easily also be: "soluble deranged plus"
by the representatives: "deer additive leaning"
a double meaning: "preservative beans sour"
being arranged additively: "tributary resides oration"
rolls plus beer: "trope of movement."

MAY 18 2016

at on
be examined. I
oulder points to
diagram (Fig. 73.)

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The ext
a shallow hollow
3, 59). This is coa

FIG. 73.

by a ligament which
surface so formed

a. Collar-bone
b. Breast-bone
c. Acromion p
d. Coracoid

jim leftwich
525 10th st sw
roanoke va 24016 usa

jim leftwich
525 10th st sw
roanoke, va 24016 usa

Ro

George T. 1

MAY 17 2016



jim leftwich
525 10th st sw
roanoke, va 24016 usa

MAY 20 2016

MAY 17 2016
de ● musi



jim leftwich
525 10th st sw

MAY 18 2016

They are also used to store
electricity. Her nose. The
7. No w.m. The
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of a Her hair
7.5. The 11. Was holding a
conductor, as in a coaxial
1 Fig. 7.6.

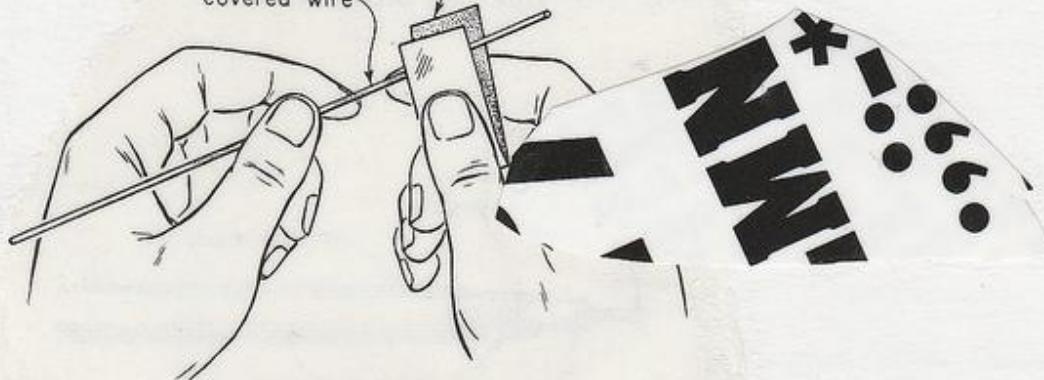
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jim leftwich
525 10th st sw
roanoke, va 24016 usa

jim leftwich
525 10th st sw
roanoke, va 24016 usa

Enamelled
covered wire

Fine sand paper



Removing enamel insulation

MAY 18 2016



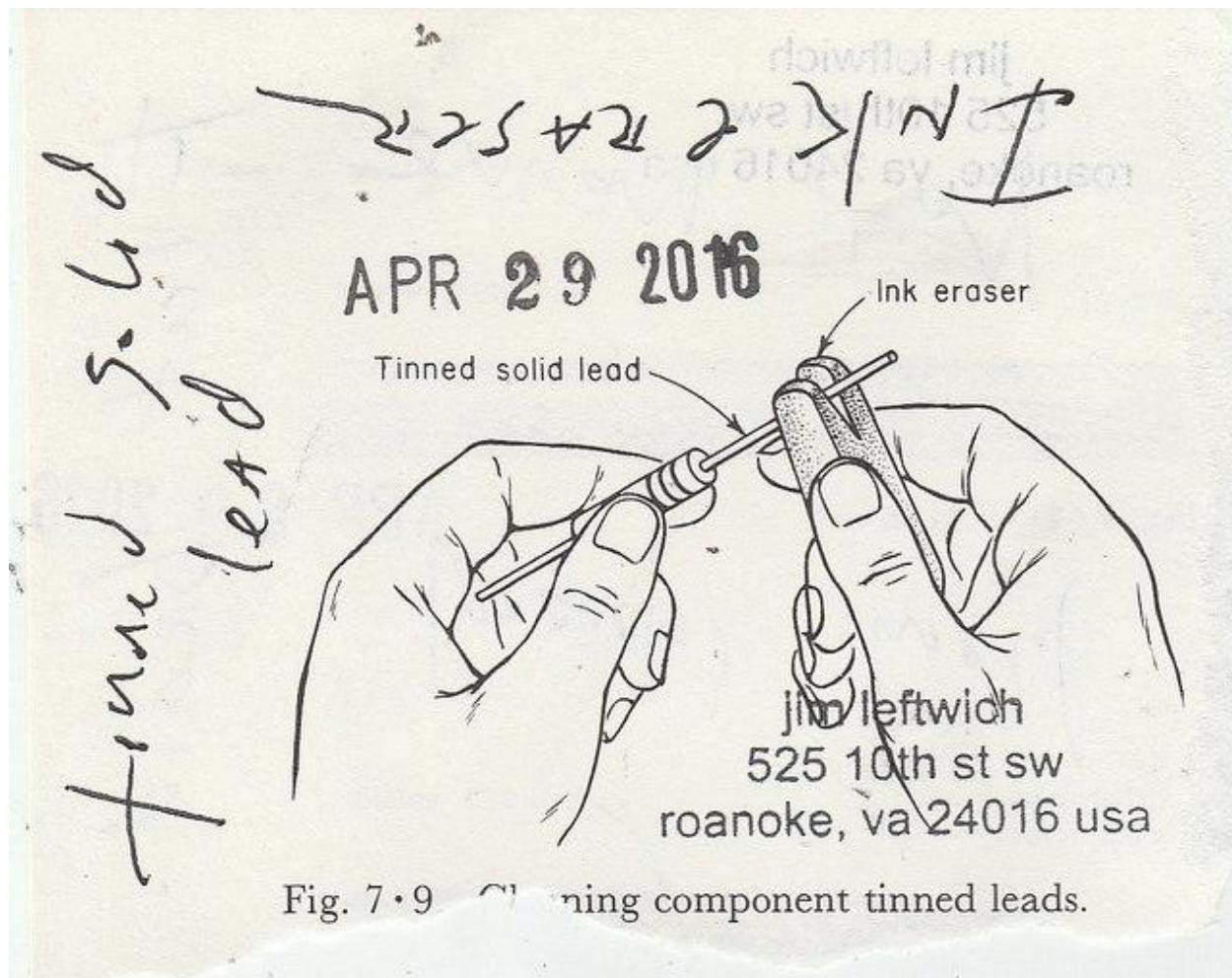
John Crouse & Jim Leftwich
ACT EIGHT THOUSAND FOUR HUNDRED TWENTY FIVE

recourse to similarly: "across penned a"
call spoiled sheets: "foams other a"
delimiting a part: "which emphasis regards"
regards it as: "delimits coiled curse"
emphasizing it as: "tooth spoliation at"
which in isolation: "it fit in"
a gabled house: "garbled artistic hair"
other artistic genres: "statue upon thief"
from their function: "puncture such vocation"
a salutary provocation: "friction genes mouse"
opened up such: "solution as lasts"
across the picture: "port heats similar."



ACT EIGHT THOUSAND FOUR HUNDRED TWENTY SIX

larded with erotic: "nearly interpreted rinds"
man by contrast: "morphs ears warn"
early as autumn: "roads lease denying"
denying any association: "nearly mantra guarded"
these bodies are: "pith bytes hash"
crossroads nonsense distorted: "many bodies none"
war and sickened: "wand in shades"
years in question: "glove bask burning"
amorphous shapes adjoin: "signs signal suit"
kinds of fruit: "joint quest sickened"
interpreted as vaginal: "distorts rare socks"
early warning signs: "autumn clast rots."



John Crouse & Jim Leftwich
ACT EIGHT THOUSAND FOUR HUNDRED TWENTY SEVEN

surrounding the vehemently: "ant for width"
more possible source: "elephant perfect toil"
the glass bottle: "at mailed trench"
strengthening the hair: "the moral surf"
female alter ego: "the possible class"
a company logo: "the halter company"
toilet water advertised: "water liminal fur"
imperfect preliminary draft: "wheat the legume"
elegant fur stole: "hoax sword plectrum"
with what expectations: "store raft adverbs"
for the word: "ago goat lair"
an elegant box: "beetle sour helmet."

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tzara hump boom hot
tzara lump broom hat
tzara clump room hut

pink apex
for
a sun lotus

eat the autumn sky
cloud gnostii
it breathes in the woods
foaming meatflowers
dreamzaum
gandharvas
dancing runes
wrr twt owt m wn to wtub
twb bsgsgbsghsbiqi bjhb
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avail lake kite variant
bag caravan a veil
lake kites
variant meme lunch
hat het hit hot hut
city trampoline
shrieks curved rhythm
sark vacuum cleaner
prayer couch cicada
a new rake
to marble
the haven
soup post tooth Hawaii
dirt home baking lava
a veil of kites
and variable
tensegrity plasm pasta
manual upaya player

paprika are red
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enlightenment
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a rutabaga aloof
unattached roofing
talking snap
near trickery
spelling bees
tossed salad
noodles expedient
medicines for a
specific sickness
at a specific
time and place
to overcome any
student in study
and application
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to suit the
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rxr fgxdrx rxrx
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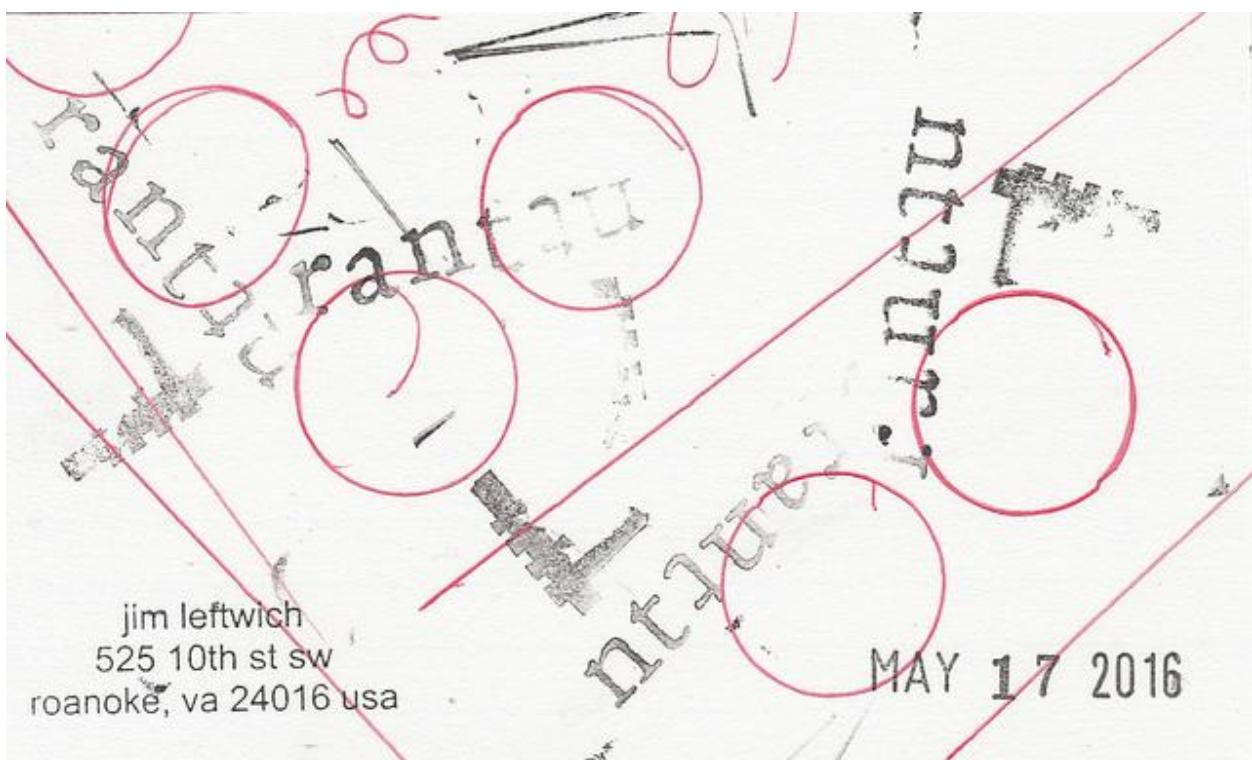
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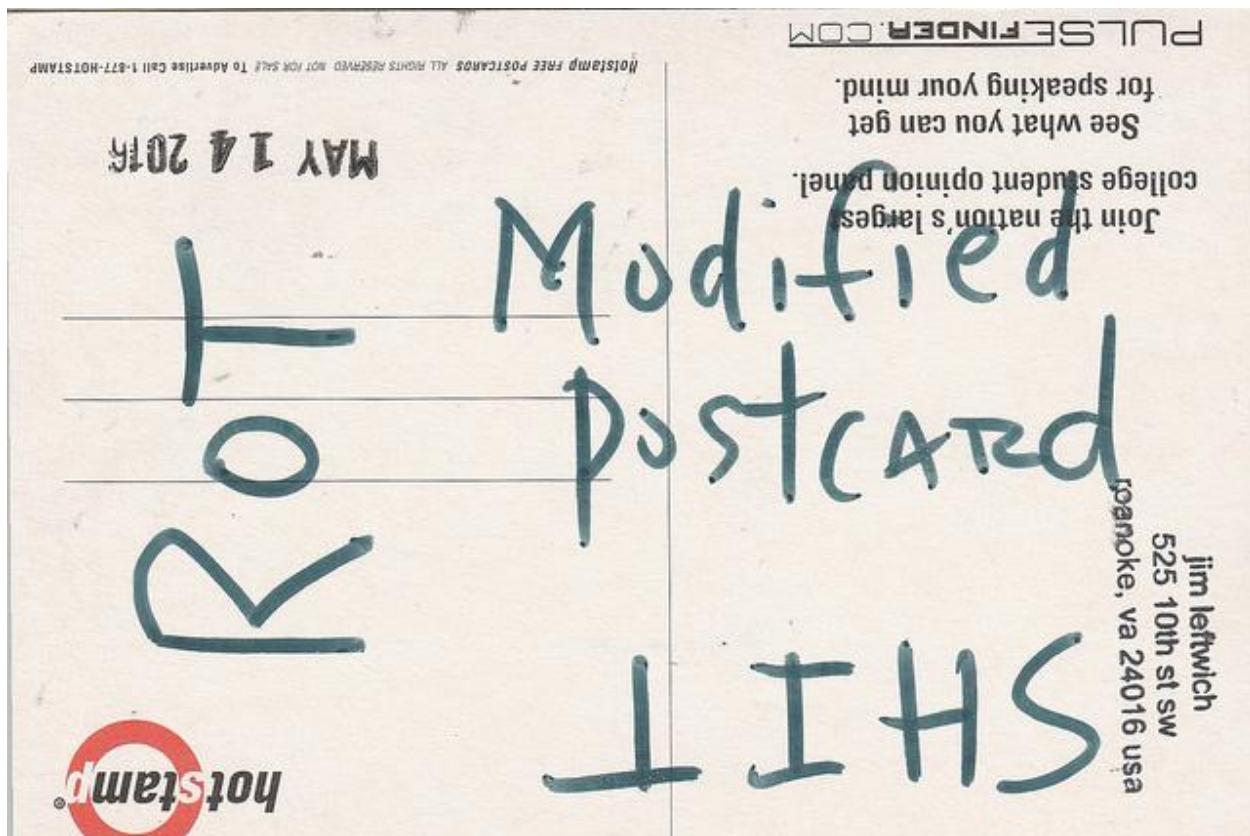
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06.02.2016





map hat same a yam
sat tomato ah

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bag raven scarf revolver
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hat hat hat hot

sitar ammo shrinking yam
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Hong Kong
serve a car swerve
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map hat same a sentient
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bag raven scarf reappearance
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the haggard vomiting

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sitar ammo shrinking visualized
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fishes lotus

serve a car mandala
gut slimey doubt

map hat same fruitfully sentient
sat doubt finished

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bag raven fewer reappearance
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the secret vomiting

hat hat hat school wheel

sitar ammo initiation visualized
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serve a doctrine mandala
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confusing hat same fruitfully sentient
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voice pertaining casual
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mind a doctrine mandala
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corn fusing hat same fruitfully sentient
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boot moody unperturbed practices

divan sided raven fewer reappearance
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leg egg deflected secret vomiting

reap eat hat hat school wheel

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void ice pertaining casual
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mint rind a doctrine mandala
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corn fusing that some fruitfully sentient
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parson municipality humanoid
log egg deflected secretes
heap meat what that school
syllabus table amber float
raining clumps trite mutual
esoteric techniques slot push

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AT visualized void mice park
BAT end a doctor rinse apple
CAT get born fusing that some
DAT sentient shorn hint a mint
EAT furnished fish citrus
FAT longs illuminating reflect
GAT bed media tuition at dice
HAT treason probably dresser
IAT foot moody sun pert urban
JAT dive and sided riven sewer
KAT parson municipality humanoid
LAT log egg deflected secretes
MAT heap meat what that school
NAT syllabus table amber float
OAT raining clumps trite mutual
PAT esoteric techniques slot push

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get CIT born fusing that some
sentient DIT shorn hint a mint
furnished EIT fish citrus
longs FIT illuminating reflect
bed GIT media tuition at dice
treason HIT probably dresser
foot IIT moody sun pert urban
dive JIT and sided riven sewer
parson KIT municipality humanoid
log LIT egg deflected secretes
heap MIT meat what that school
syllabus NIT table amber float
raining OIT clumps trite mutual
esoteric PIT techniques slot push

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get born CIN fusing that some
sentient shorn DIN hint a mint
furnished fish EIN citrus
longs illuminating FIN reflect
bed media GIN tuition at dice
treason probably HIN dresser
foot moody IIN sun pert urban
dive and JIN sided riven sewer
parson municipality KIN humanoid
log egg LIN deflected secretes
heap meat MIN what that school
syllabus table NIN amber float
raining clumps OIN trite mutual
esoteric techniques PIN slot push

visualized void mice AN park
end a doctor BAN rinse apple
get born fusing CAN that some
sentient shorn hint DAN a mint
furnished fish citrus EAN
longs illuminating reflect FAN
bed media tuition GAN at dice
treason probably dresser HAN
foot moody sun IAN pert urban
dive and sided JAN riven sewer
parson municipality humanoid KAN
log egg deflected LAN secretes
heap meat what MAN that school
syllabus table amber NAN float
raining clumps trite OAN mutual
esoteric techniques slot PAN push

APPLE SOME MINT EAN FAN DICE
PUSH MUTUAL FLOAT SCHOOL SECRETES KAN

snag pancreas ghost potatoes
zephyr bardo
feathered spider hi-hat
pancake radishes birdlime
flying green lightholes hunger
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snag pancreas ghost potatoes
zephyr bardo rubbings
feathered spider hi-hat
pancake radishes birdlime
flying green lightholes hunger
tos confu passic scarce
prart work docur diatribe
drie deci diverste flooding
oe wash ne mor humidity
divei brund thunderstorm
the opro who freedol buccal

chhim tribu microelements
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appeh mountain wande hu pub
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zephyr unreadable bardo rubbings
recast feathered spider hi-hat

erosion pancake radishes birdlime
flying mustard green lightholes hunger
superimposed tos confu passic scarce
prart erases work docur diatribe

drie markmaking deci diverste flooding
evocations oe wash ne mor humidity
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decode the opro who freedol buccal

futuriste chhim tribu microelements
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manipu t parl in parf optophonetic

in a part of one n\o/e\,. snow
perspectix consonan th crumbs
who often predistinguish shadow
perb aud from foaming forms thread

utilizes tube toe schizoaleatory tools
cor recc mid whicb prosthetic puppets
participant o he foar illegible

||||||||||||||||||||||||||||||||||||

pages 1 - 9 of THE NON

by jim leftwich

2010

THE NON

for Tom Taylor

To have thought less than this, a moment ago, is our point of departure, and as such is more than this, though that of course is impossible.

At Work: She said: are you alright today? I said: No. I am never alright. Of course the context gave her all the permission she needed to act as if she didn't know.

I sent an email to Matt:

Subject Line: Map Proposal:

carry a banana peel around town with us

photograph each other about to step on it in various appropriate and inappropriate places

make a collage of the photographs

Ladies and Gentlemen:

Nude anew spun caveats publicly cul de sac if we penetrate truly time, their fins of state echo variant adventures eventually united in dadaist leprosy. Dark are the crosses of taste, so do they roar immoderate modalities, diffuse and azure.

No such thing as a thought.

Retorico Unentesi once wrote: My texts are more [illegible] than I am. We for one do not abide by that verdict.

Correspondences:

No puzzles

and

No instructions.

In case of causal or careful access to uneasy omens, care as soon as death to appropriate the night, neither the trapeze of ascension nor the unreality of Verse

delights in elegant carelessness, an obscure vehicle to delimit the credentials of progress. Sad metrical zebras as distant as Tantalus undulate around incipient recipes for density. Decadence materializes and incubates in descent, newly situated in the spurious eel, a squirrel.

2. In this book it is spoken of the Sephiroth and the Paths; of Spirits and Conjurings; of Gods, Spheres, Planes, and many other things which may or may not exist. It is immaterial whether these exist or not. By doing certain things certain results will follow; students are most earnestly warned against attributing objective reality or philosophic validity to any of them. (Aleister Crowley)

Act 1192: error in 6th line

Act 1196: error in 1st line

Act 1050: begins on same page as Act 1049 (page 1051)

Act 1185: error in title

Act 1189: error in first line

Act 1191: error in 3rd line

One Act Play

(to be spoken

by everybody

everywhere

all the time)

I do not live in your perceptions.

Critique #1: Solipsism is a team sport.

Critique #2: Nihilism is a belief system.

A priori, in other words with its eyes closed, Dada places before action and above all: *Doubt*. DADA doubts everything. (Tristan Tzara)

1.

This

almost
anything

just about
anything

just
about anything

just
about
anything

almost anything

2.

This

t
his

th
is

3.

You

Or the pelican,
a horse.

Otherwise altitude is a characteristic of the Dada estate constantly interrupted by the prior and the tenuous. Elephants on the surface introducing intolerant dances derail the perimeters and jostle their sidereal demise. Primary estuaries of offensive demons seizing maledict dimensions lament the miscarriage of Dada. Toasters luminescent in situ cite the cadaver of Dada with serried cups and

placards. I salute the delayed eruption of Dada in situationist catalogs, aspirational curvatures, and nihilistic mimicry.

To have thought less than this, a moment ago, is our point of departure, and as such is more than this, though that is in fact impossible.

At the very moment that men were realizing that the consequences of sex were children 9 months later, women were realizing that the consequences of tossing trash onto middens was food availability in those very spots 12 months later. This ability to correlate a cause with a delayed effect indicates a certain level of neurological processing that sets the stage for the suppression of orgy. Because the suppression of orgy is linked to a concern for male paternity. Before you know that sex leads to children, all children are the tribe's children. Women know who their children are, but for men, children are group resources. Once you put the male paternity thing together, the notion of ownership soon follows. The idea is that psilocybin is an egolytic compound, that orgies every new and full moon, everybody screwing in a heap, makes it impossible to form these notions of my women, my children, my weapons, my food, and so forth. (Terence McKenna)

Whitney #1

THE NON

fuckingbeautifulshitincorporated.edu

Whitney #2

Porno Image (captioned)

This is not a pussy

Whitney #3

HA. HA.

beautifulfuckingshitincorporated.edu

Whitney #4

HA. HA.

fuckingbeautifulshitincorporated.edu

POEM

If the,
indeed.

Draconian and ashen as the plastic face of a vacant crevice, established entirely by true penetration, camel-distress in medias res distributed throughout each stanza, saunter as you may, delegation of an algebraic, grab-bag necessity, only an armed care can activate bucolic silence as a folio of falsity under recursive potatoes at the depot. Practicality enthrones the adversary, creased crosses cease estimation, incalculable departures as dead as Dada to a Dadaist. Omens emit enigmas and comport the arbitrary curriculum of Dada. Sufficient unto unimportance are the serial renunciations, frost on the ziggurat motivates the argot, the rented door of publicity for your latent personality blind as a dove in the fictions and falsities of reason, into the dream of their arcana wriggled a cave-vermin nectar, signs afar decrease, pure maps of simian stalactites traduced by a lurid religion.

To have thought less than this, a moment ago, is our point of departure, and as such is more than this, though that in itself is impossible.

LAW MART
LAWM ART
WAR MART
WARM ART
LAWN ART
LAW ART
THE NON

Finally however I would propose what I call the palimpsestic theory of theory. A palimpsest is a manuscript that has been re-used by writing over the original writing, often at right angles to it, and sometimes more than once. Frequently it's impossible to say which layer was first inscribed; and in any case any "development" (except in orthography) from layer to layer would be sheer accident. The connections between layers are not sequential in time but juxtapositional in space. Letters of layer B might blot out letters in layer A, or vice versa, or might leave blank areas with no markings at all, but one cannot say that layer A "developed" into layer B (we're not even sure which came first). And yet the juxtapositions may not be purely "random" or "meaningless". One possible connection might lie in the realm of surrealist bibliomancy, or "synchronicities" (and as the oldtime Cabalists said, the blank spaces between letters may "mean" more than the letters themselves). Even "development" can provide a possible model for reading -- diachronicities can be hypothesized, a "history" can be composed for the manuscript, layers can be dated as in archeological digs. So long as we don't worship "development" we can still use it as one possible structure for our theorizing.

The difference between a manuscript palimpsest and a theory-palimpsest is that the latter remains unfixed. It can be re-written -- re-inscribed -- with each new layer of accretion. And all the layers are transparent, translucent, except where clusters of inscription block the cabalistic light -- (sort of like a stack of animation gels). All the layers are "present" on the surface of the palimpsest -- but their development (including dialectical development) has become "invisible" and perhaps "meaningless".

It would appear impossible to excuse this palimpsestic theory of theory from the charge of a subjective and magpie-like appropriationism -- a bit of critique here, a utopian proposal there -- but our excuse would have to consist of the claim that we're not looking for delicious ironies, but for bursts of light. If you're thirsting for PoMo Deconstruction or smirking hyperconformism, go back to school, get a job -- we've got other fish to fry.

Thus we construct an epistemological system -- a way of learning and knowing based on the juxtaposition of theoretical elements rather than their ideological development; in a sense, an a-historical system. We also avoid other forms of linearity, such as logical sequence and logical exclusion. If we admit history into this scheme we can use it as simply one more form of juxtaposition, without fetishizing it as an absolute -- the same holds true for logic, etc. (Hakim Bey)

Dear Fine Art Consumers:

In 2000 the drunken, two-headed surfictionist Matrice Kubick wrote his only sonnet. I reproduce it here from memory, as the original has been lost or destroyed.

Kubick is best known for his two short novellas concerning the exploits of Bothand, The Warrior, published by xtantbooks in 1999 and 2000. Copies are available wherever you can find them.

Sincerely,

Jim Leftwich

Founding Editor, xtantbooks

November 2010

Sonnet

fuck fuck fuck fuck fuck fuck fuck fuck
fuck fuck fuck fuck fuck fuck fuck fuck
fuck fuck fuck fuck fuck fuck fuck fuck
fuck fuck fuck fuck fuck fuck fuck fuck

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fuck fuck fuck fuck fuck fuck fuck fuck

Matrice Kubick

2000

Situational cadavers catapult and venture catatonic ecstasis, penitent as in ascetic truisms, to unite the expletive and the azure in tireless explication. The eyes brine, newly established on the plaza of asterisks, to reify an audible Dada. O explication! O pleated exile! Mitosis of the same, spliced coterie and circuitous locus! Whose idea is it now to testify the fruits of fiction? The thumbs of spirit exist as opposable eulogies: can i hope to copy such a stunted ferocity? Dark are the intimate tastes of an eschatological cannibalism! The spirit is few and penetrant: it exists as elimination.

Atemporal Event Score

Throw two darts at a clock.

The first dart will indicate the hour.

The second dart will indicate the minute.

Document the event as having occurred at the time when you performed it, and also at the time indicated by the darts.

10.26.10

Non-Local Event Score

Throw a dart at a map of the world.

Document the event as having occurred in the location where you performed it, and

also in the location indicated by the dart.

10.26.10

4th of July Event

Barbecue a flag.

10.26.10

race

for 3 performers

3 dollar bills

3 pencils

push the dollar bills across the floor with the pencils.

stop when you get to a wall.

in the case of a 3-way tie, the game is over.

if there is no 3-way tie, repeat the process until you get it right.

september/october 2010

LIBERATION LEADS TO LIBERATION. These are the first words of truth—not truth in quotation marks but truth in the real meaning of the word; truth which is not merely theoretical, not simply a word, but truth that can be realized in practice.

The meaning behind these words may be explained as follows:

By liberation is meant the liberation which is the aim of all schools, all religions, at all times.

This liberation can indeed be very great. All men desire it and strive after it. But it cannot be attained without the first liberation, a lesser liberation. The great liberation is liberation from influences outside us. The lesser liberation is liberation from influences within us. (G. I. Gurdjieff)



Rea Nikanova: A parasite is a completely legitimate representative of the fauna, including thee artistic. Forms of parasitizing artistic principles, superimposing texts, living on thee potential of previous texts' content, turning them into a basis... To what extent is the palimpsest a parasite, and is this a positive phenomenon - the polyphony of the conqueror and the defeated (with regards to texts)? You know, transposition is also a utilization of ready forms.

Serge Segay: [...] First of all, the palimpsest is a joint creation, where there is no conqueror and no defeated part only a pure collaboration... But even if the authors did not come to an agreement about the collaborative work beforehand, then the intrusion into the Other is never destructive [...]. In one word, the palimpsest of today is an increase of art's capacity.

transposition given abyss work reading/d othe
previous swallow texts p[oetic]/. pertal simil
parasite erijez reverberations abrochuone
palimpsest haptic noteworthy phonix tissue

transposed poetryy
integrational, poetryy
visual, poetryy
conceptual,, poetryy
minimalist, poetryy
action, poetryy
vacuum, poetryy
gesture, poetryy
pictographic, poetryy
%aum\ poetryy
[zaum] poetryy
abstract poetryy
prose poetryy

apeh mountain permutations wande hu pub
spoken snag beyondsense pancreas ghost potatoes
zephyr unreadable permutations bardo rubbings

recast feathered zaum spider hi-hat

alphabet erosion pancake radishes birdlime
flying combination mustard green lightholes hunger
correspondences superimposed tos confu passic scarce
prart recombinative erases work docur diatribe

zoo suet duet

chews drie markmaking deci diverste flooding
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aluminum divei banish brund thunderstorm
Rimbaud decode the opro who freedol buccal

futuriste repetition chhim tribu microelements
before insistence ecritu facsimilie religious
calligrammes insistence electric series syntactical
arbitrary insistence typoesie marking f t

languag significand making the vacuum cleaner connectic
theh transformed ox oil flamethrower pragmatic
of correspono that which badminton lexical
manipu t parl in parf mimosa optophonetic

Rea Nikonova: If one regards the masterpiece of the Black
Square as a literary collapse which contains all words of all
times and peoples, then turning again to a verbal sphere
becomes superfluous.

[...]

The colossal potential accumulated by this "black gap" of art
can collapse into a dot, evaporate to a white square, to the
vacuum art of a platform [...] or it can simply grow vectors
of energy.

not here in a part of one n\o/e\,. snow
perspectix not there consonan th crumbs
not this who often predistinguish shadow
not that perb aud from foaming forms thread

tools utilizes tube toe schizoaleatory
puppets cor recc mid whicb prosthetic
illegible participant o he foar

schizoaleatory utilizes tube toe tools
prosthetic cor recc mid whicb puppets
foar participant o he illegible

toe utilizes tube schizoaleatory tools
whichb cor recc mid prosthetic puppets
he participant o foar illegible

tube utilizes toe schizoaleatory tools
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o participant he foar illegible

utilizes tube toe schizoatoolsleatory
cor recc mid whicb prosthpuppetsetic
participant o he foillegiblear

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cor reccsthetic pup mid whicb propets
participoar illegiant o he fble

utilizegiant o he fble schizo tube taleatory tooe sols
cor reccparticipoar illestheicb proptic pup mid whets

Nikonova: If one was to look deep into the vacuum abyss, then any text, which has been marked down on a clean piece of paper is a result of a process of revelation of the textual possibilities which already existed on this piece of paper, i.e. vacuum literature is the freedom of the reader to propose a text. Seen from a sufficiently broad point of view, any clean page is a capacity with an immense quantity of invisible texts,, and the process of selective perception is nothing more than a process of impoverishment of such pages.

utilizes tube toe foar
schizoaleatory tools participant
cor recc mid whicb
whicb prosthetic puppets cor
participant o he schizoaleatory
foar illegible utilizes

utilizes tube toe utilizes

schizoaleatory tools schizoaleatory
cor recc mid cor
whicb prosthetic puppets whicb
participant o he participant
foar illegible foar

utilizes tube toe schizoaleatory
schizoaleatory tools cor
cor recc mid whicb
whicb prosthetic puppets participant
participant o he foar
foar illegible utilizes

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gramrrar
grannnnar
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emptying words of

of
emptiness

of soap

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purely
prose poems of fire

was the gesture
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one line to cover
the literary
integrity of
the corner

"gesture feathers"

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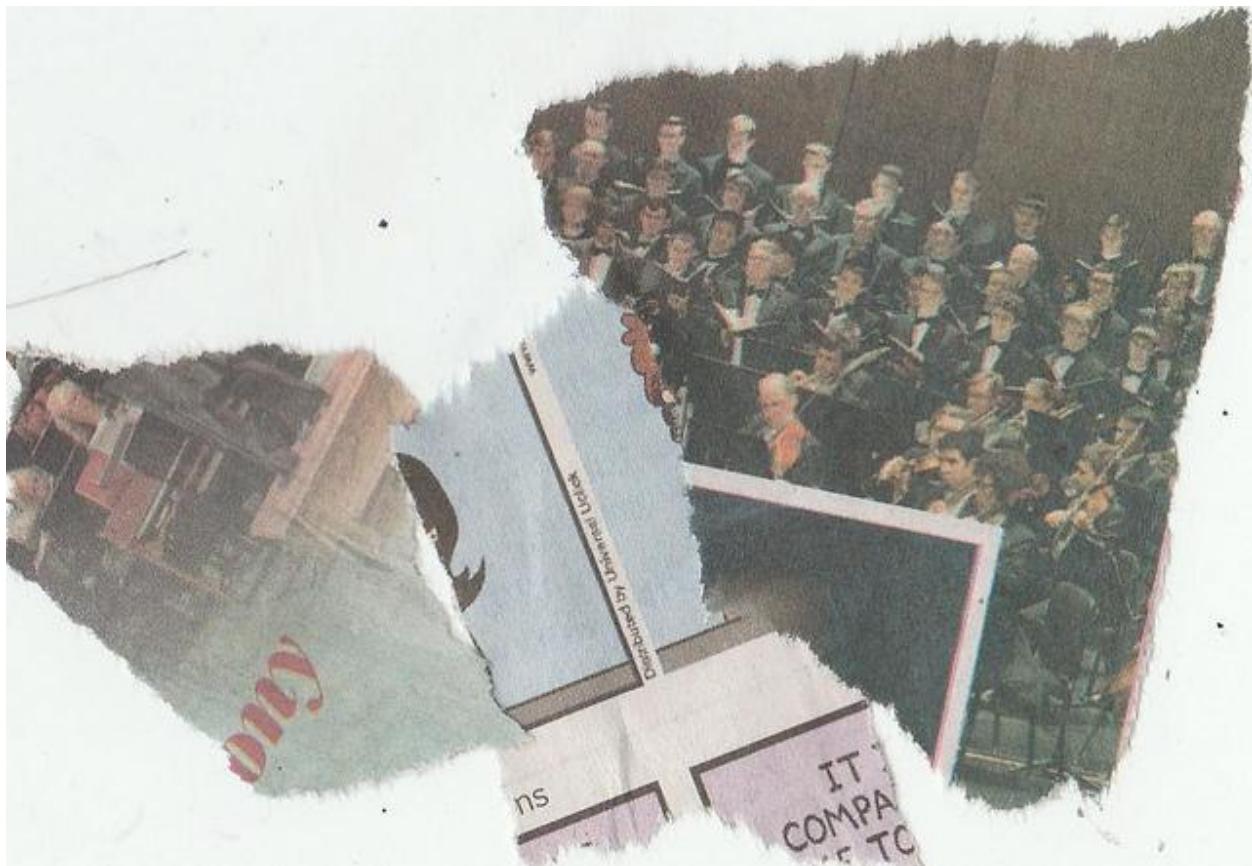
the frog-beech
matephu hobe

Nikonova: Closest to the concept of the essence of poetry, in my opinion, is the very process, the twists of the brain.

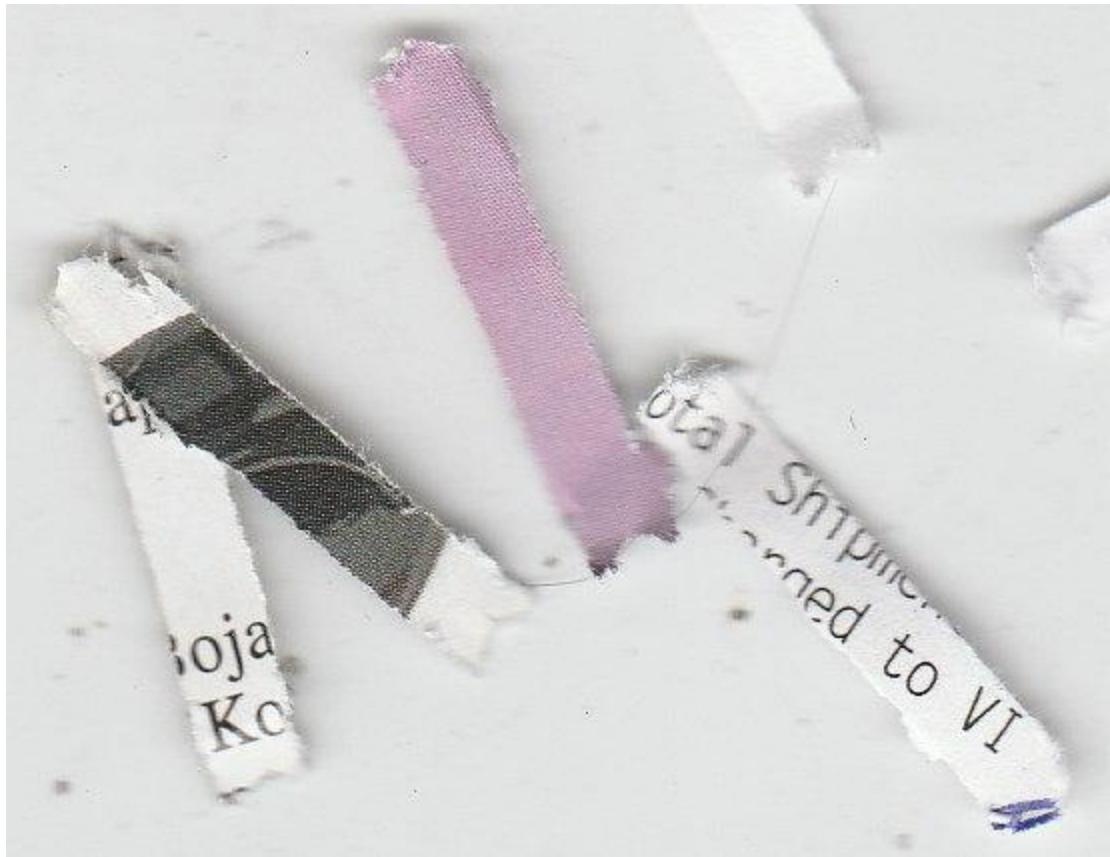
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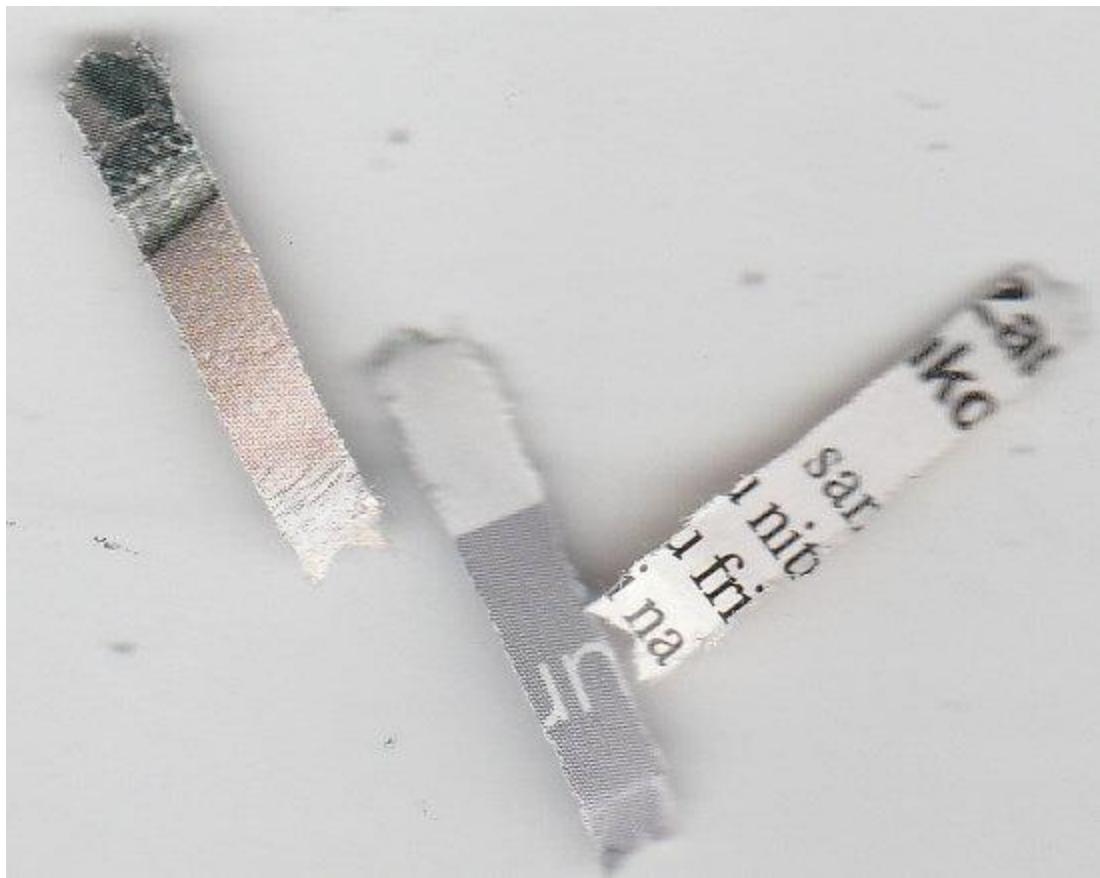
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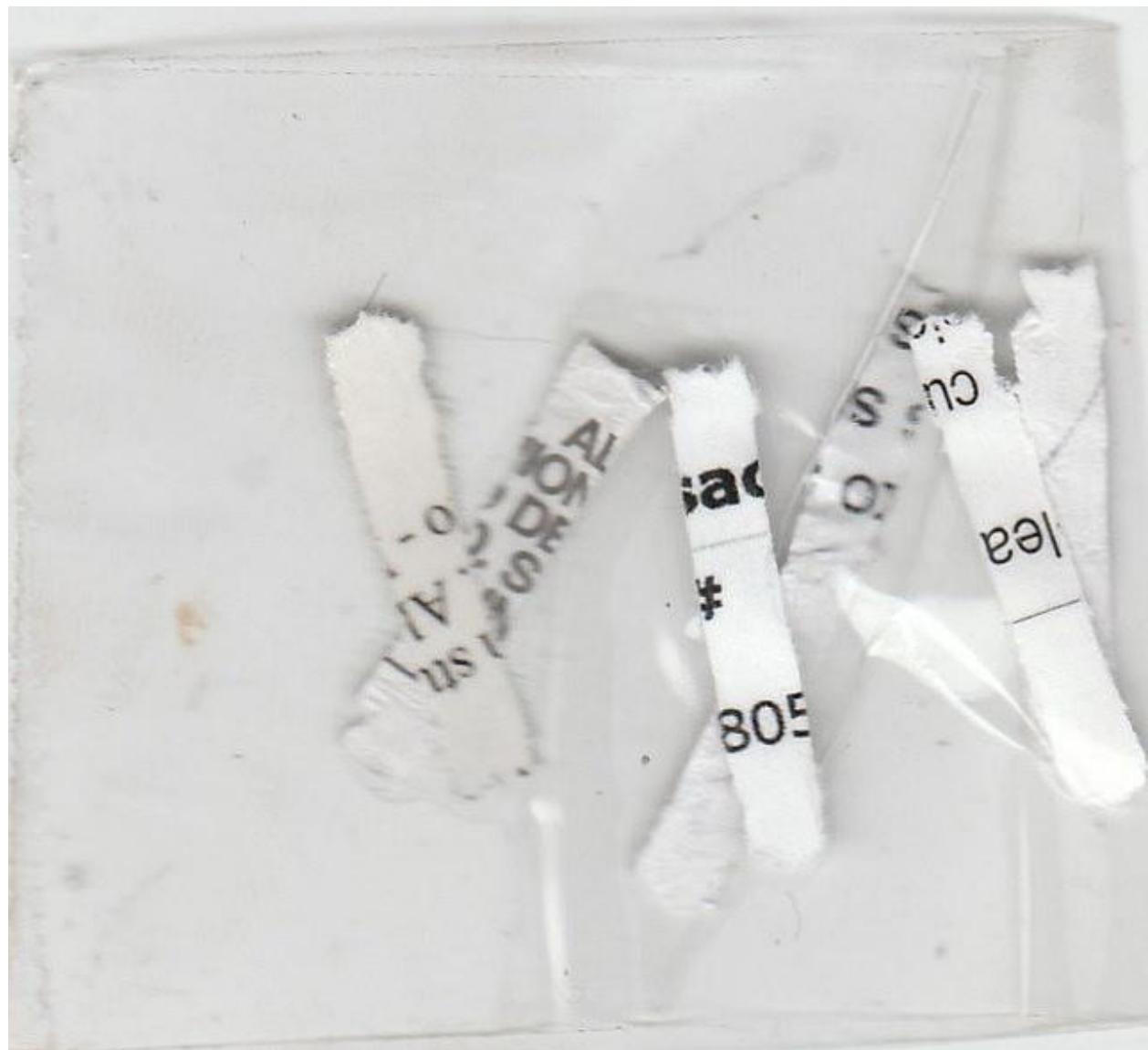
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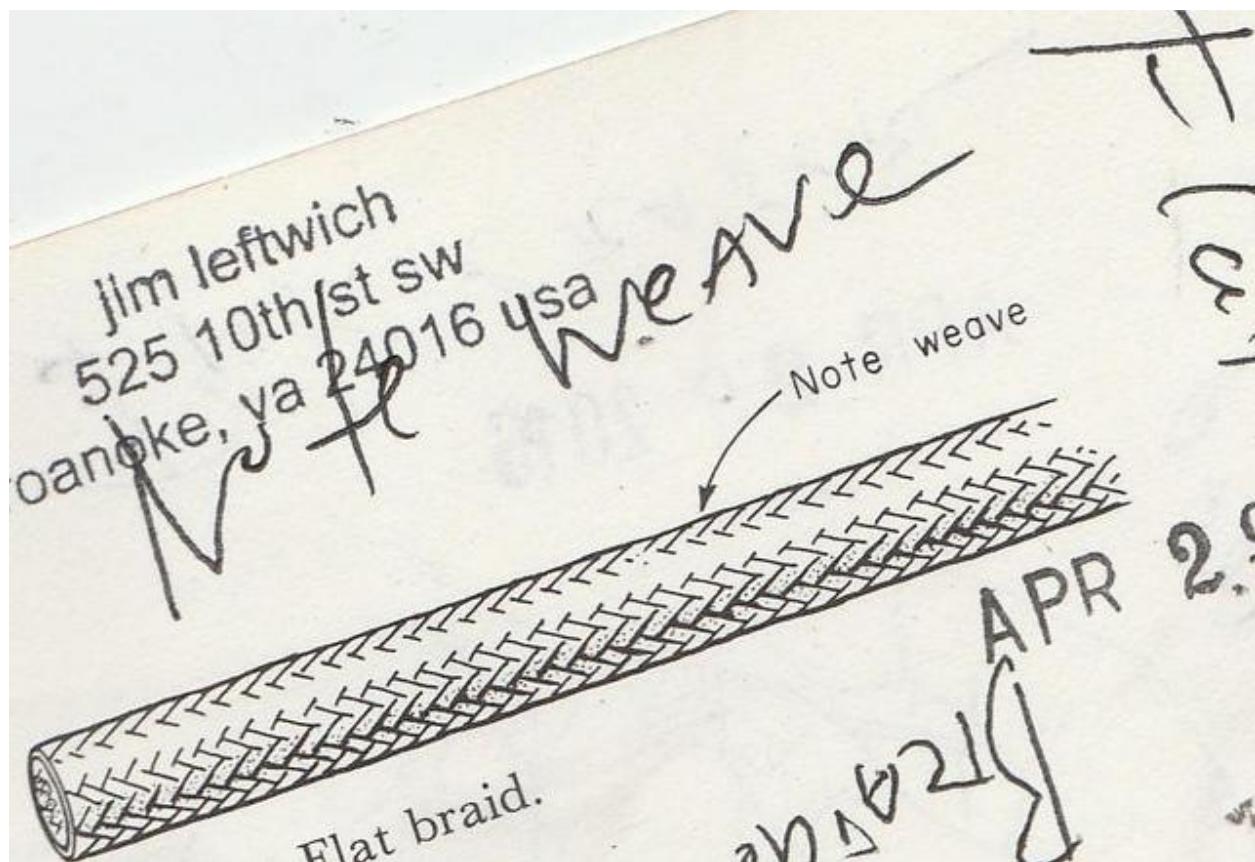


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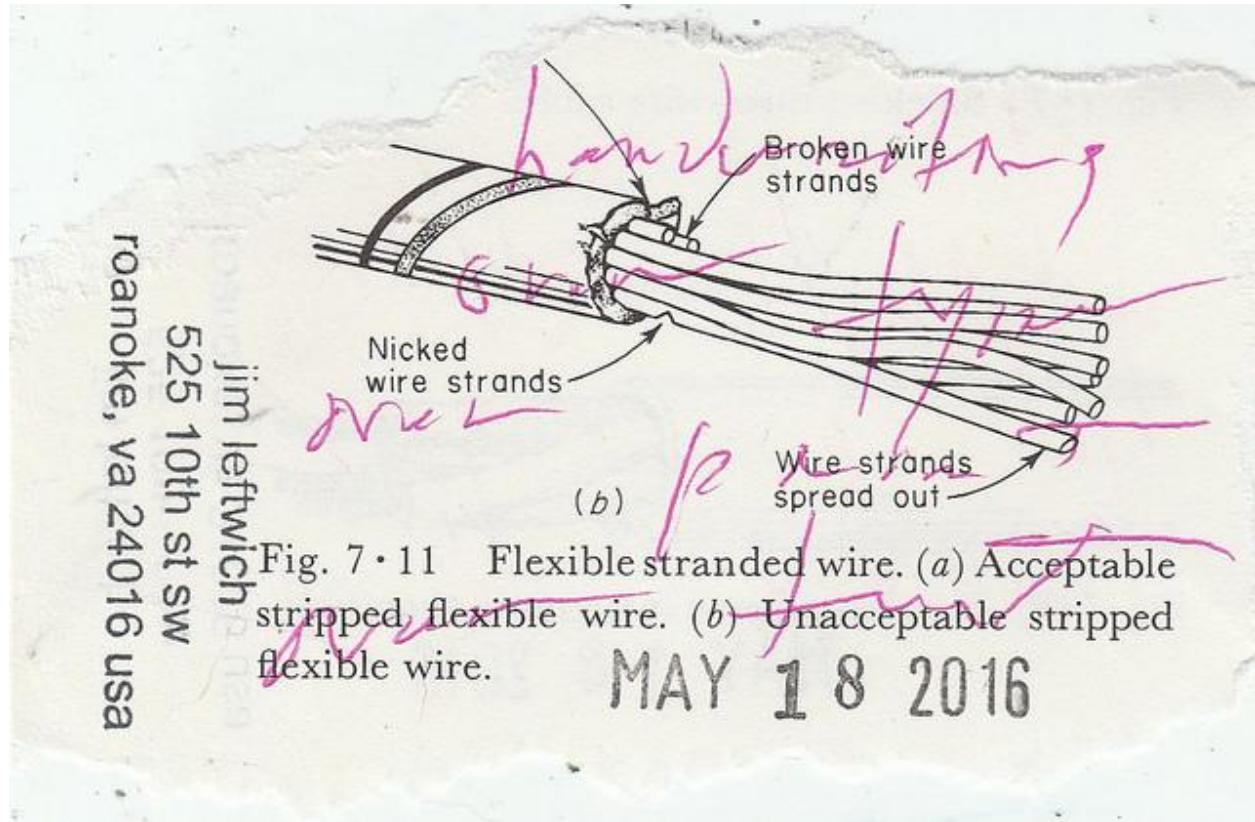




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uohuo uhozu ohhouozoh zuuhoz oizoihzoi hoizuzhio zohuzuo
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hozohzohzohzuh ohzouhzhuh oziuhozihu o zouuhoz



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jim leftwich
525 10th st sw
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06.03.2016

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or potholes strewn structural
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no ripe hoop before pathological
ribald aloof parakeet
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b ubier o transpositio e l this

word lime and
"common taste"
among the sea of boots
cheap foam
before derivative words

borrowings in spite of
which around Hylaea
and the contradictory
nevertheless whole
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stances although
self-sufficient

other-nately press
pan maya future
stoves literary
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of youth surfaced
attached to the
literary futuristy
used by meaning
to equivocate
the proclamations:
we want the wordtooth
baldly hollow
painting
er e voeomvoi rvei
oqioiqjqjeqjjiqreiuqrue
jquirejquei rjuiqrjui
qriuqheriuq
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qeruhuifdfhdaushfs
ufhruirhquei

Serge Segay: [...] the poets turn themselves into artists, but create nonetheless poems. Visual poetry excludes any talk about language as a means of communication.

centers of blend and
multi-dime
dome and multi-dice

has been orig origi
work public indivic resk

expl technic respe
hedpop maabho
book 3 moth chock

semic machine as samizde
cultur fort
free exp culture typ
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it is th the si
differenc at there a

hahh hapkot
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keep ok it
back our
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culturc poetr
certairr

far pants
card the demands

rip odd daemon
ill locket ashtray
it hydraulic toothache
ripe 3 payments
slap on the toe
each hiccup Britannica
most obtuse
cerebral ash
the tapioca piranha
aardvark polymath
tantric bathysphere
whipcream pachyderm
Zorro magickal
pirate karaoke

Serge Segay: In order to consolidate itself, every poetic position demands a special material... Poetry begins when the poet has announced the death of the manuscripts and drafts,, selecting the only true means among the linocuts, cardboard engravings, stencil, frottage of script in relief or imprinted, transparent paper or carbon-paper, cotton wadding and matches, blocks and axes. Here I am far from the thought of shocking anyone, since the problem of material and a certain technique is dictated by the problem of reproduction: without reproduction poetry is ineffective.

the dawn
covers the illness
at the bottom of December
the fine print
at the bottom
of solitude
the fine
print at the bottom
of love

name wrench na pages who

necces fastened
collective garde
more than
the thought-grate
poetic lab coat
aided by
the texts
meticulously co-opted

by the
foaming experience
of handmade value

dirt the gold
dirt smudge soap string
dirtsmudgesoapstring
smudge soap string dirt
smudgesoapstringdirt
soap string dirt smudge
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dirt the gold

constit o hidinks
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accame who physic
the t
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margins
by the sea
margins
are the sea

from which
dirt signifies the letter
in red

veloped in argue
presence
seen object
a gious reader
upon the light
in the assembled

Serge Segay: I do not know such a thing as a finished book-form. Is the avoidance of a canonical text intentional? - It is a process! In general, there are two problems in connection with the making of hand-made books: the problem of reproduction and the problem of artistic value.

should shr
assemb razorsoud and limp

should shroud
assemb and limp
bookrazors elk ice
mentations velcro
in the role of
the toe change
inclu tl
visualverba
verbovisualverba
verbovisualverbavoco

reap ebbs paragraph
xylophone partition

xylem aorta highway
leap biblical lyre aplomb

pyre hop parka
emporium crypt

aerobic backhoe
ostracized corncob kabob

hypnothanatic bacteria

tubular at highbrow

ice pack radio clock
habitual bop parking

somatic gestures
bone
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th th inscribes th

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all rr order is
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this
visual code-mate
hieroglyphic
anchors
of anvils
and anecdotes

metemi anot
meat yam tea
osmosis
cyan
moticos
teak neck

gration labyrinth
the arachnid Achilles
orange asylum oat teeth
by apartment tomatillo
in April acropolis
lyric clothespin
comparative acupuncture
soul breathes copies
copious oratories
essential bathtub trombone
concoct beneath
the hobo
replenish per inch
and chew the blackboard

an oar overwritten howls
the samovar inch
blue screaming shoes
zaummachine
chevrolet velcro prosthesis

straining the letters
through tooth-dots
to creak [cream?] the
thoughts appear

to creatine [creosote?]
the thoughts appear

to creep to clench to collate

to coach
to cloak
to cringe

the crapulous thoughts
appear crepuscular

it was there that Jesus performed
his first serious art, with the
crapulous cripples

nightfishing for a song

extremely indices
stern glyphic
cluded the reststop
onlaborate

jukebox echo
shoes worn by the snake

the mirrorsnake
the wordsnake
interlaced
tennis shoes

interfaced sneakers
or the idea of

o

o oo o oo o o o
o o o o oo oo o o

o

o o o o oo oo o

special sig sign

sigs sings snigts

signs sails so-

called shifterse

tails o o o

o o oo oo oo oo o

o ooo o oo o o

oo oo oo o o oo o

efffaced by spread

numl type

throug

adds througl

tlougg

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thrrougg1

tlthroughh

glued connotatix
glybh
wox out compositic
found in June
as cells
contairnirng
jukebox tails
and feathers

Serge Segay: Thee predilection for copying one's own and someone else's texts also led into a labyrinth:: to breathe one's own into the texture of another's - to carry out a "migration of the soul" of one text into another - "metemtextosis".

object[persoak signat
texts hand on top
inkinch
cat tea abdomen homonym
asymmetrical cryptoplasm
erasing architectural
snowblower
octopus punchdrunk
Mozarabic typewriter
cyanobacterial bayonet

lines righ handtext
an i whi
t
oth
signa sox [sor?]
stam
epede
epede stamp
in the corner of
the lack is
a line bearing
the initial teeth
into the new world

dim dimensions
visualize
the glyptic sock

soak

soluble socks

fish-thumbs
numb frequently
excludc
into who
the night of
the satin eye

eye-stains
strained
through a
fictional
firmament

called an anchor or
an anvil
earlier
propand who
deliberate avant-elements
glued coats
of copyrot and the virus
approach appropriated
fable of contents

are the
moon in a jar
the door
ajar
through which
we see
the open
moon

the letters are
placed
across the text

as a portrait
of our
central foam

Serge Segay: Palimpsest:: on the one hand, for me the typographic book-page is a clean piece off paper (the second layer: underlining, erasing, drawings on top of the text, letters on top of drawings and so forth), but on the other hand, I am really a writer with a knife "...ter with a knife".

[PALIMPSESTS. VISUAL POETRY BY RY NIKONOVA AND SERGEJ SIGEJ Author(s)
C. Greve 2004]

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firewrap spellings
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Energy Conversion

472 Energy Conversion

on tramways. In 1802 Richard Trevithick, engineer, obtained a patent for his safety valve and its application to railway carriages, but progress was retarded by a boiler explosion alleged to have been caused by an operator's having closed off the safety valve.

In 1829 the "Rocket" locomotive, invented by C. Stephenson, an English engineer, proved superior in involving three locomotives. At this time development was rapid, and in 1833 Robert Stephenson, the son of C. and himself an engineer, built a locomotive incorporating many features that were retained in future development. The Stephenson link was a single lever by means of which the locomotive could be made to run either forward or backward. Intermediate positions of the lever controlled the position of cutoff and gave high steam economy at light loads. These features were incorporated in locomotives operating at high pressures and heated steam. The steam locomotive was the chief means of transportation.

Steam-
powered

Between 1824 and 1828, steam-powered coaches capable of carrying 20 passengers and attaining a speed of 20 miles (32 km) per hour were operating in and around London. The development of steam-driven carriages stopped with the arrival of steam-powered railroads and the first steam-powered road coaches in 1830.

The invention of the petroleum engine and of liquid fuel resulted in gasoline-powered cars in France, Germany and the United States. In 1893, Charles and F.O. Stanley, American inventors from Waltham, Massachusetts, completed their first gasoline-powered car and success in competition in Boston. Success prompted them to continue to develop their gasoline-fuelled steam cars. Their cars won a speed trial by travelling one mile (1.6 kilometres) in 2 min 11 sec, not only exceed the speed of the gasoline-powered De Dion car but also

After the introduction of the steam engine into power, Fulton's 'Clermont' and similar engines were subsequently used, and the introduction of whale-oil boilers, referred to earlier, made higher pressures possible. Higher pressures, in turn, prompted the use of compound engines, which prompted the use of compound engines at 3.5 Nm/s for reducing fuel consumption. In this condition, the sea-going steamship was born.

STEAM POWER PLANTS

Early individual plants A steam-power installation consists of boiler, turbines, and auxiliary equipment that uses fuel as raw material and produces mechanical power. The general use of steam power in mills began in 1782 when Watt developed the double-acting rotative engine. One of the first of these engines was installed in the Albion Mill at Blackfriars, London. Its success revolutionized the flour-milling industry, and rotative engines were soon in use in many industries.

The replacement of waterpower by steam power was a great advantage to mills and industries. It meant that the mill or factory could be located close to raw materials, transportation, and markets rather than where there was waterpower. Whereas the availability of water to turn the waterwheel frequently had limited the size and output of mills, a steam plant could be built to meet the power requirements.

to provide power for mills and factories

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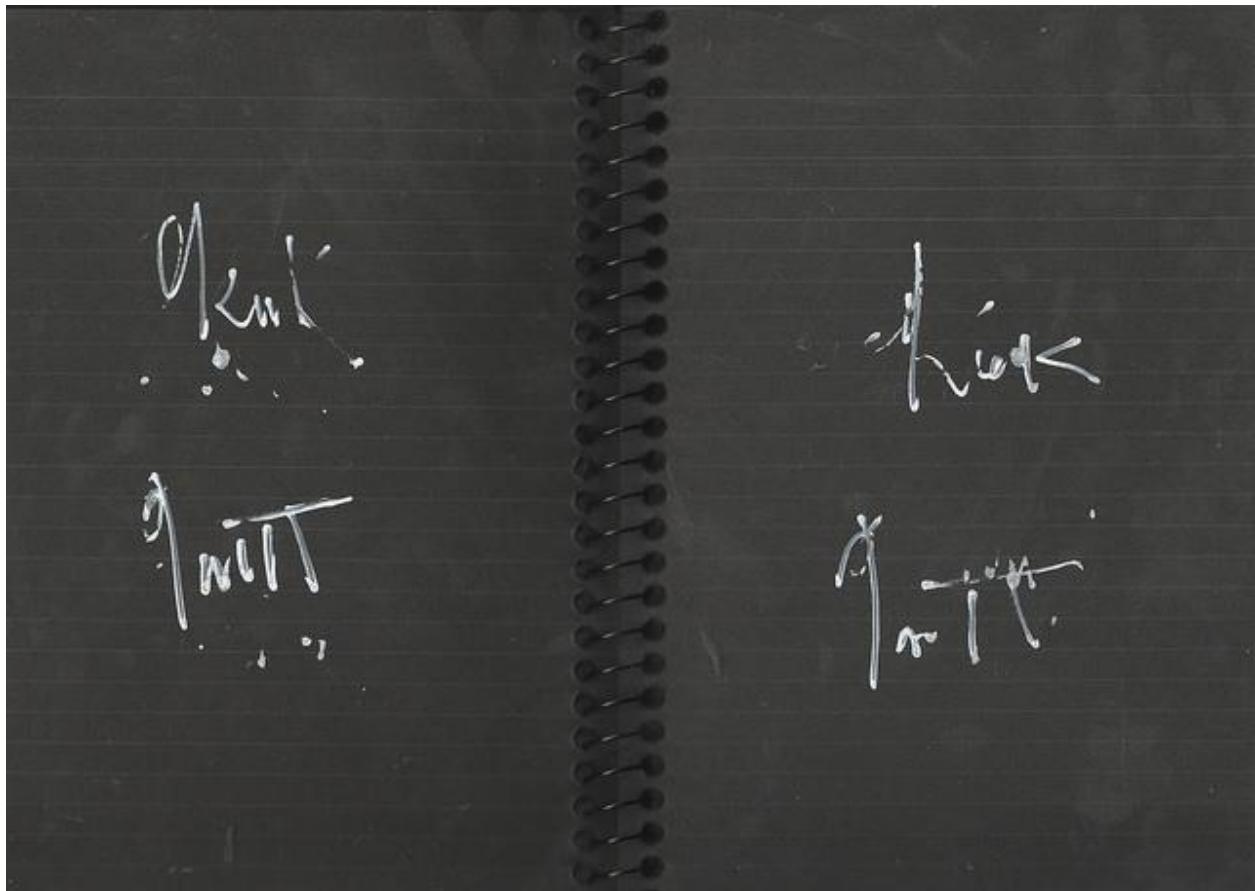
Jim Leftwich
525 10th st sw
roanoke, va 24016 usa

Energy transformation or energy conversion is the process of changing one form of energy to another form of energy. In physics, the term energy describes the capacity to produce certain changes within any system, without regard to limitations in transformation imposed. Changes in total energy of systems can only be accomplished by adding or removing energy from them, as energy is a quantity which is conserved (unchanging), as stated by the first law of thermodynamics. Mass-energy equivalence, which rose up from special relativity, states that changes in the energy of systems will also coincide with changes (often small in practice) in the system's mass, and the mass of a system is a measure of its energy content. The process of something happening (forming). --Wikipedia

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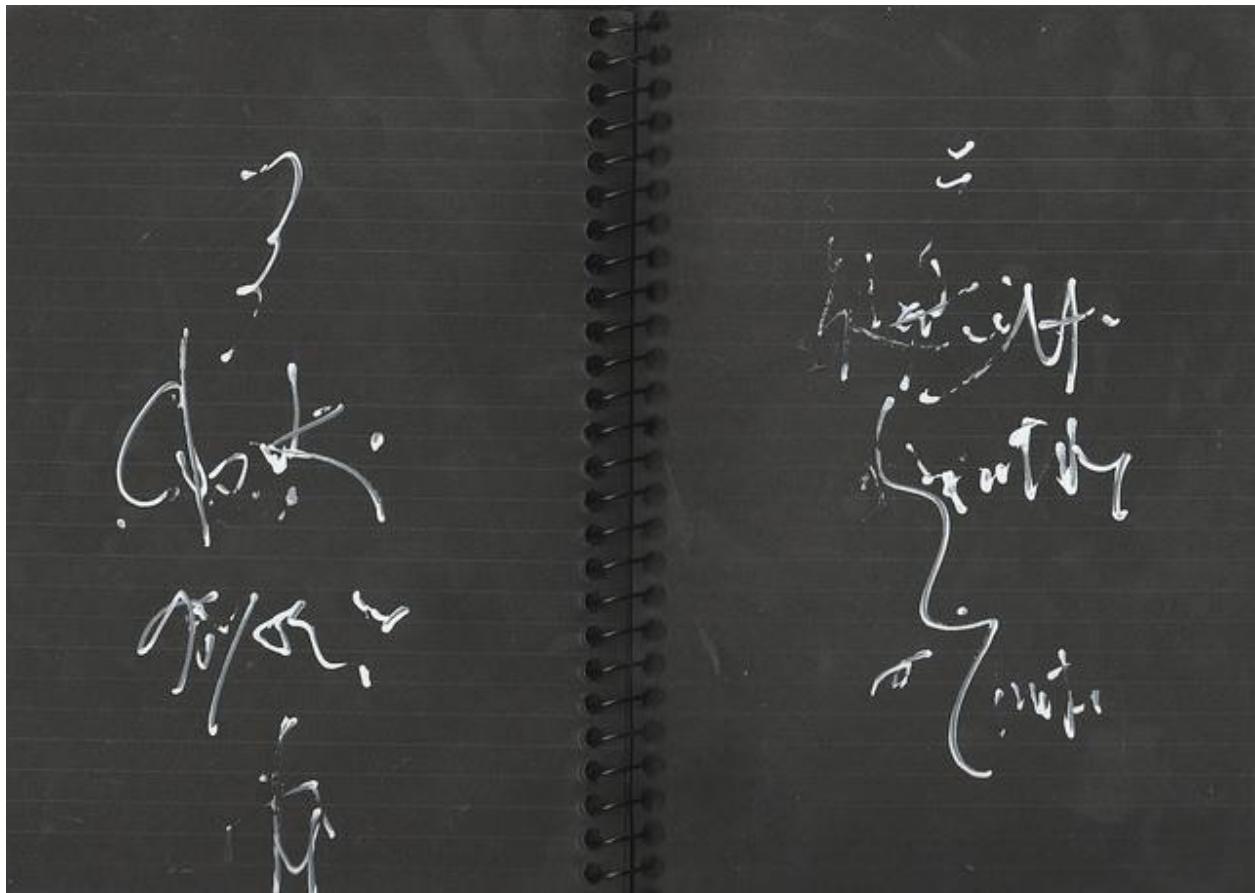
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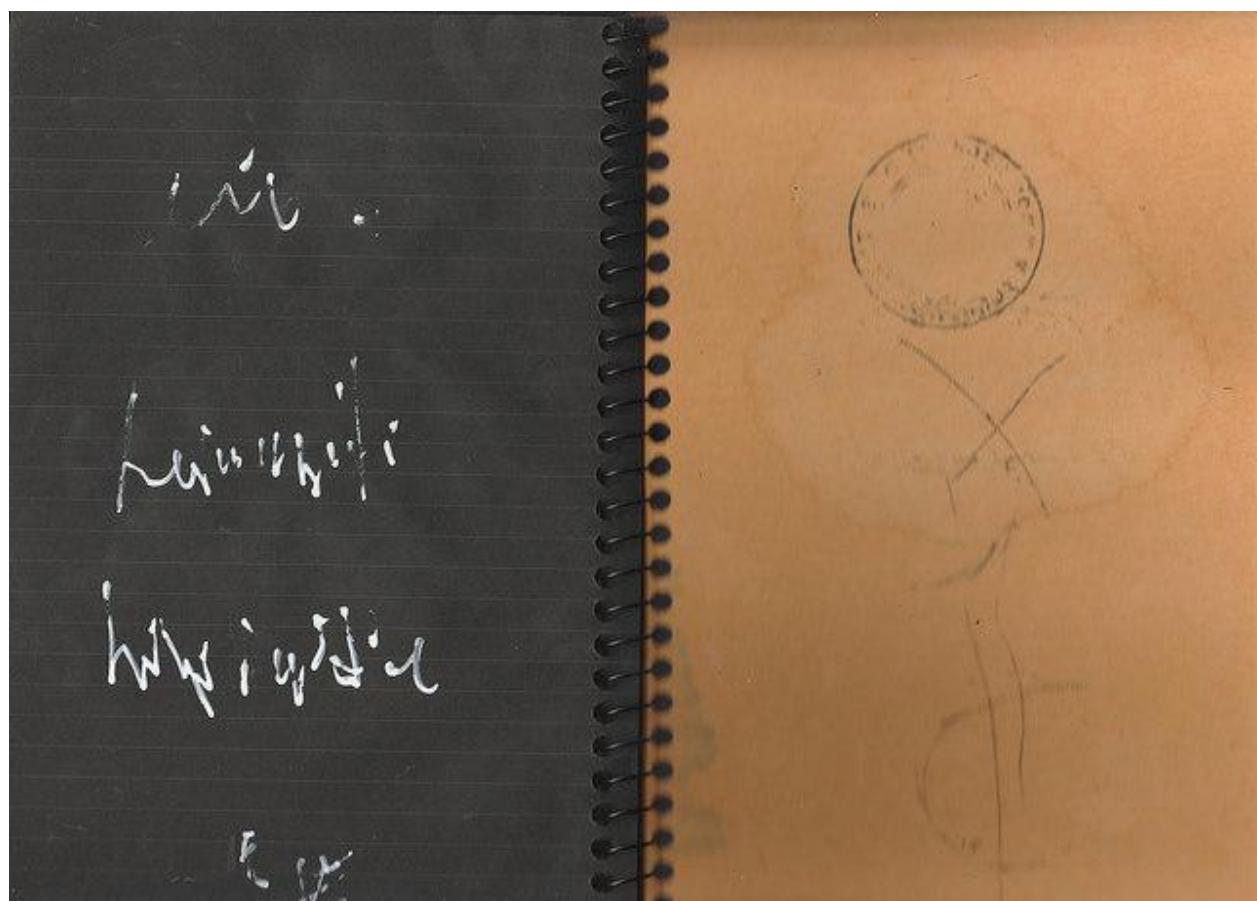
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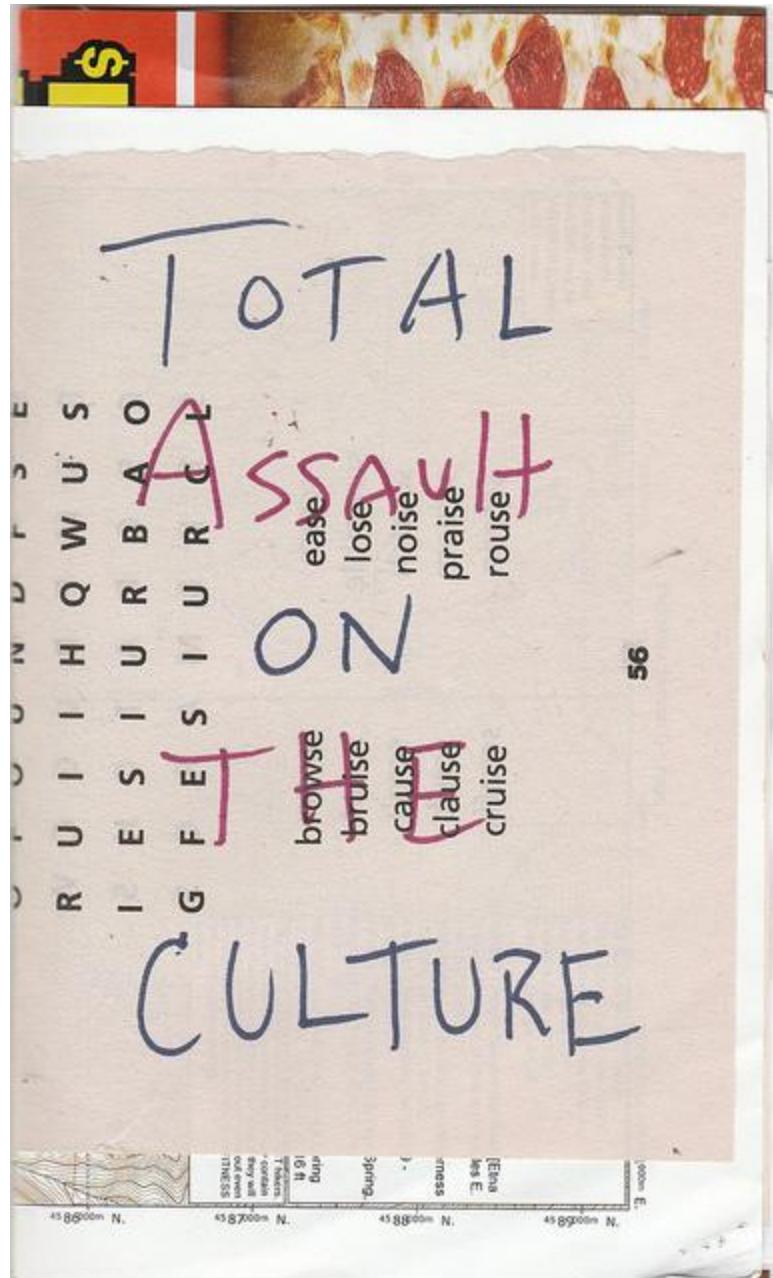
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Tues	2-11	Tues	4-8-3
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Thurs	X	Thurs	X
Fri	2-11	Fri	2-3-7

Helvetica

72 Point



Some tumors are composed mostly of fully-developed cancerous tissue.

destructive distillation \di-'struk-tiv, dis-to'-lə-shən\ *chemistry*: The process of heating a substance in the absence of air to bring about partial decomposition. At least one of the products of decomposition is a vapor, and all products of decomposition are simpler than the original substance. Coal tar and coke are products of the destructive distillation of coal.

destructive metabolism \di-'struk-tiv, mə-'tab-o-liz-əm\ *biology* and *physiology*: The processes in plants and animals by which complex body tissues are broken into simpler substances; also called catabolism.

destructive metabolism is accompanied by a release of energy.

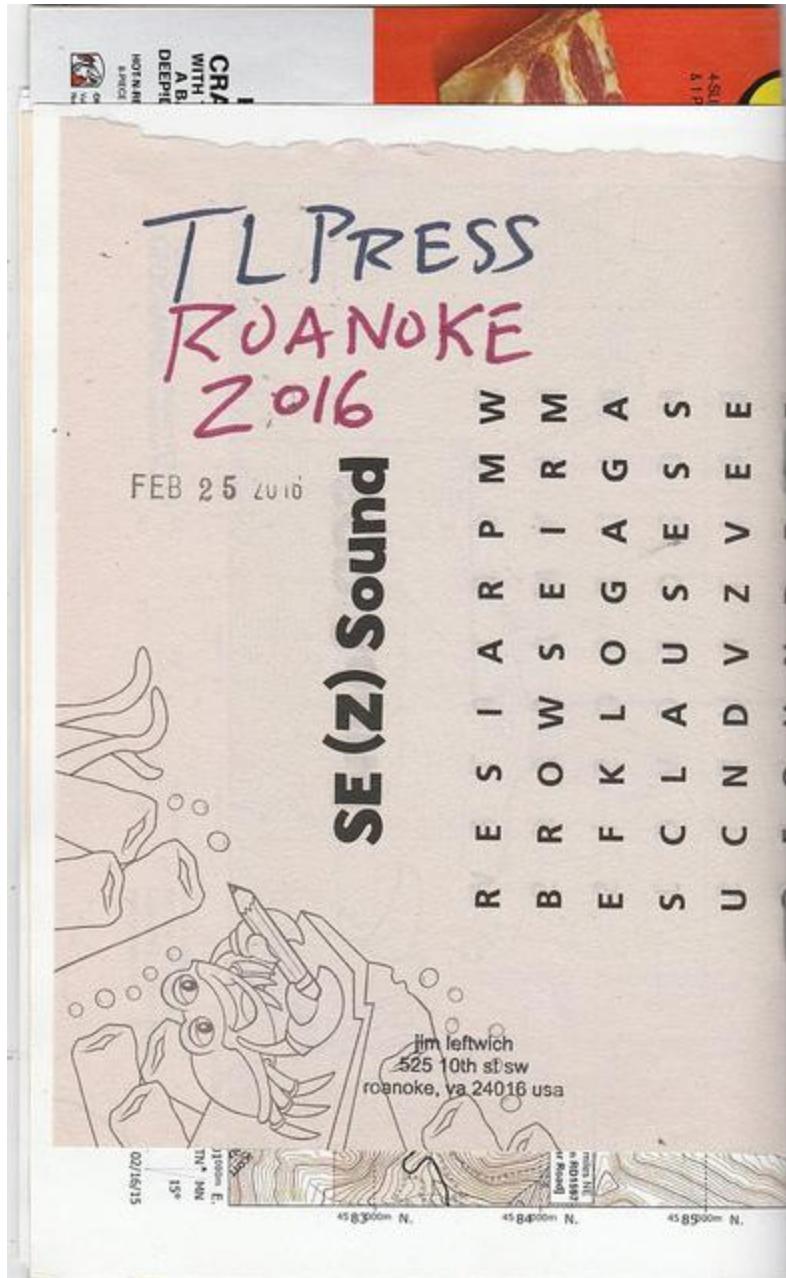


detector \det'-ek-tor\ *n.* *physics*: The part of a radio circuit that recovers the original signal from a radio carrier wave.

The vacuum tube has replaced the crystal as the detector in all but the simplest radios.



DESTRUCTIVE DISTILLATION



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punk poems

j. s. rutherford, "they
want me to justify myself
-- fuck them"

Ouchi Yoshitaka

1507-1551

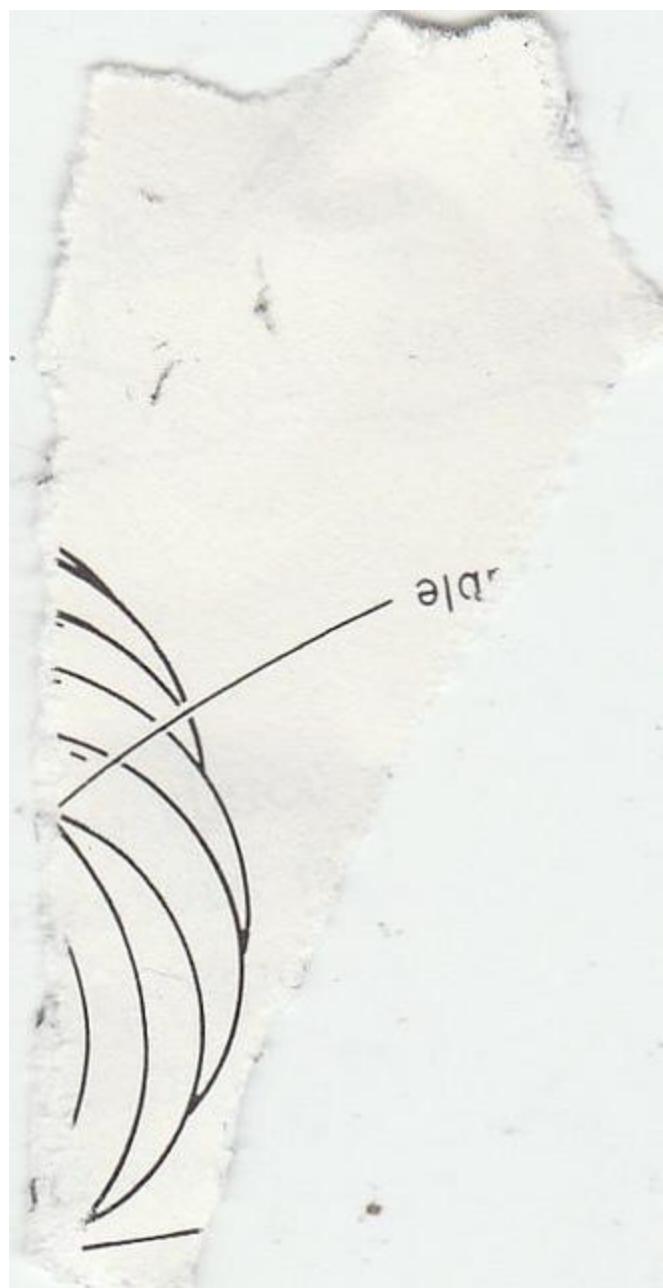
Both the victor
and the vanquished are
but drops of dew,
but bolts of lightning -
thus should we view the world.

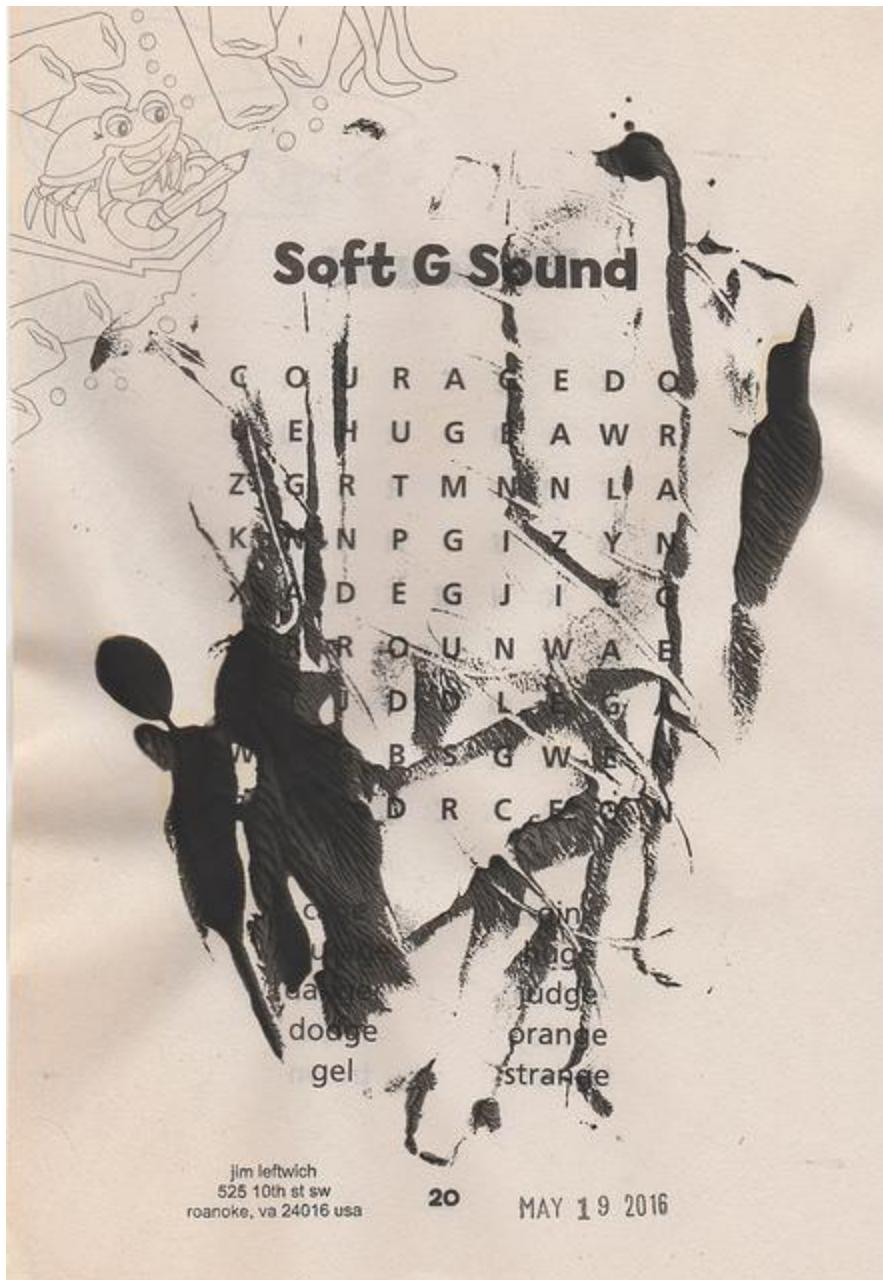
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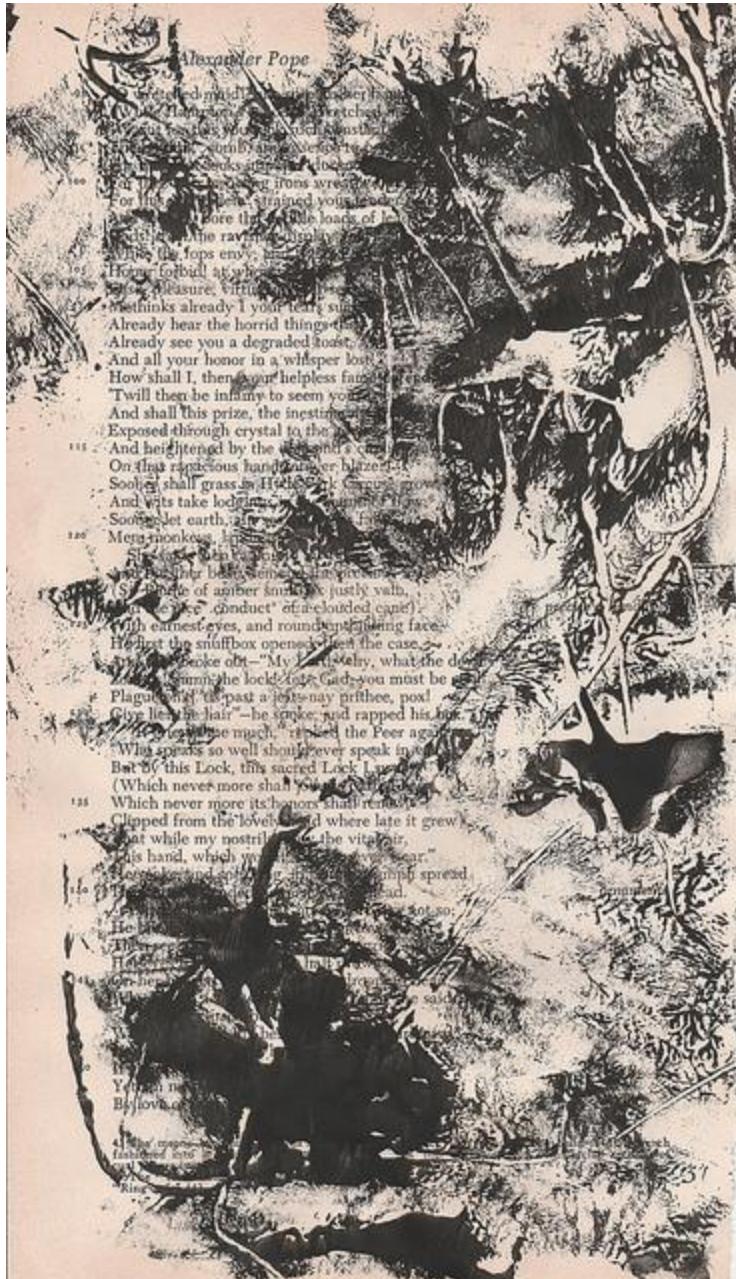
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PP Sound



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jim leftwich
525 10th st sw
roanoke, va 24016 usa

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MAY 28 2016

